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LANDSCAPE GARDEN SERIES



VII. GARDEN DESIGN

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Fig. 1—An Entrance to a Garden

LANDSCAPE GARDEN SERIES

GARDEN DESIGN

BY

RALPH RODNEY ROOT, B. S. A., M. L. A.

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THE GARDEN PRESS

DAVENPORT, IOWA

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CHAPTER I

INTRODUCTION

A GARDEN has much the same relation to landscape architecture as the design and building of houses has to architecture.

Few architects specialize in residences and few landscape men specialize in gardens. The architect must design the large buildings and the landscape man must design the parks and solve the larger problems of landscape gardening. This does not mean that the problem of house design is not as complex a one as the other problems of architecture, nor that the problem of garden design is not as complex a one as other landscape problems, but the conditions under which the professions are working makes these fields less attractive than others.

People in America are ever talking of democracy in landscape gardening as if bare lawns, no privacy in the out-of-doors, and uninteresting architecture, mean democracy. It seems to me, rather, that democracy means freedom, at least in our home life. There are certain principles to which every one must agree, but we are also supposed to have, first of all, a chance to develop individuality. In place of giving up all of the grounds about the house to the street view, let us keep a small part of it ourselves for the family use. The typical American city street, with open lawns and tree-shaded walks, gives a certain sense of freedom that I should regret to see lost, but we can still keep these and have our gardens arranged so as to extend the house plan into the home grounds.

In the design of a house, the first essential of good planning is to have it in perfect harmony with its surroundings. We should plan for, first of all, the connection of the various rooms of the house with the grounds. The entrance for the family should be a part of the entrance walk, the service should connect with the service portion of the house, and the more private rooms should be connected in a most intimate way with the private portion of the grounds, such as terraces and lawns.

This part of the grounds should be a place for the social life of the family and their guests.

The first requisite is privacy,—the second, is utility. The garden is, first of all, the out-of-door reception room, and the other parts of the estate correspond to the other rooms of the house. In a garden, then, we want facilities for entertaining in a social way; here we place our decorative features, fountains, statues, seats, loggia, etc. In the Italian gardens we have an example of an entire garden designed for one purpose, that of entertainment. In the ideal English estate we have the garden located near the house for this purpose, and then the whole estate divided into definite areas for recreation and the enjoyment of out-door life.

In the planning of the garden near the house, the first requirement is to have it a part of the house plan. The whole garden composition is the room. The plants and architectural features are the furnishings, and the walks are the open spaces, the floors and rugs. The object of these is to make it possible to enjoy the special features; they are not features in themselves. We are to use the distant views like fine paintings. If these do not exist, we must provide interest in the garden itself. The location of these features should be determined by existing conditions. Where pleasing views are impossible and space limited, we often design the garden so as to use some terminal motif. If the garden is to open on to a lawn, then the interest is often concentrated on some feature in the center of the lawn. A space about the house, in which some attention has been given to a pleasing arrangement of line and form, will always give more satisfaction than a haphazard arrangement of winding paths and specimen plants.

There is sure to come a time in America, when the word "formal" as meaning "clipped trees," and carpet bedding, and the word "informal" as meaning wild wood and native conditions, will be dropped, and in place of formal gardening and informal gardening, we shall have the one expression "landscape gardening" or "landscape architecture," if you choose. This was brought about in England in 1800 by Humphrey Repton, and we should not be more than one hundred and twenty years late.

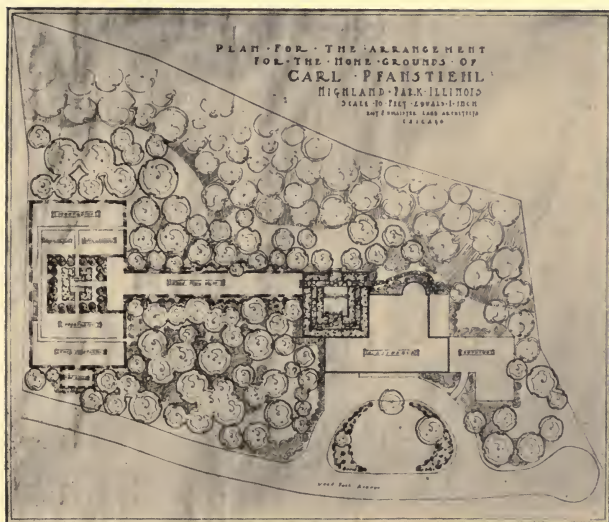


Fig. 2—Plan. Showing the relation of gardens to the house

A part of every house problem should be to make of the garden part of the home grounds, real out-of-door rooms, in which the comforts of the indoors may be enjoyed without the discomforts of the average outdoor public lawn. This problem, really solved so as to fit the individual needs of the dwellers, making the garden actually an extension of the house plan, pleasing in color and proportion, with utility and permanence, fundamental in design, is the real opportunity that the landscape architect has in order to bring success to his work.

A garden to be lived in should be designed to wear well (woodland conditions will not wear well), which means that they must have first of all—simplicity in their arrangements. No attempts should be made to secure a startling effect. Ofttimes we find that accessories have been used that are entirely out of harmony, such as a Pompeian table, which is of no value except as a curiosity, a special plant that has no

reason for being used except that it came from Japan, or was sent by a kind friend from Mexico. If we want purely decorative features let us use those that will first secure a place because of the utility and then attract attention because of their beauty.

CHAPTER II

DESIGN

THE well-designed garden, from carefully studied plans, will always give more enjoyment than the haphazard lawn in which an attempt has been made to demonstrate wild nature, or in which no attention has been given to the possible enjoyment of out-of-door life.

Design is, first of all, arrangement. The successful solution of every landscape problem has first to do with the plan. Design in the plan is such an arrangement of the several units as to make it a whole, rather than a haphazard collection of parts. A slice of woodland and a sundial or fountain, with a row of stepping stones about it, is not design. Whether the garden is large or small, the same fundamental principles of composition must be followed.

In any garden there will arise questions to which an answer must be found. What is to be the shape of the ground plan, rectangular, circular, or oval? What walks are necessary? What circulation must be provided for? What proportion of length and width is best? The fundamental thing will be, first, the division of the space into areas and, second, the arrangement of the things within these areas so as to give the right emphasis.

The great majority of gardens lack interest, individuality, and style. The style of the final result of our garden will depend upon two things,—first, the successful solution of the practical requirements of the problem,—and second, the bringing out in the arrangement the features that are to give it character or individuality. In doing this the designer will select, from the variety of materials with which he is working, the ones best adapted to his conception of the final result, with the deliberate intent to produce a certain impression. The final success or failure of the garden will depend upon whether we have emphasized the right features. It is concerned more with the details or the carry-



Fig. 3—Well designed and executed architectural details

ing out of the plan, the presenting of the idea. There is no garden problem so commonplace, none so prosaic, that the final garden cannot be made more livable or interesting when the designer really studies the problem.

The best examples of gardens are those of Europe which were designed in the 16th. century by architects, and planted by landscape gardeners. These gardens do not depend for their success on the reputation of the men who designed them, but the gardens, because of their lasting qualities have kept the name of their builder alive; these are their monuments. This fact, that these gardens have been so successful, is that the *fundamental* things necessary in any design have been the principles upon which they were worked out. The questions of size, shape, proportion, unity, architectural or horticultural emphasis, privacy and the existing topography, were carefully considered. These gardens were designed to fit their function or use, making the house and garden one composition. Thus a "garden" in a real sense of the word, is a part of the house plan.

To many people the mention of garden design brings to mind such gardens as those of Villa d' Este, Tivoli or the Weld Garden at Brookline, Massachusetts. The small garden often gives more real enjoyment to the home owner than the larger or more expensive one. When we go into a garden we want to feel at home. The requirements of the small garden may be said to be snugness and seclusion; of the larger one, simplicity and elegance.

The problem of designing a small garden that is to be used as an out-of-door room is more difficult than the designing of a big show garden. In the small one, the materials used must, first of all, have more interest in themselves. Every detail must be worked out to have a special interest in itself and at the same time be a part of the whole composition. The practical considerations, as in all design, come first. The features used must be in scale with the size of the garden, and at the same time, be large enough to be of practical use. The walks should be wide enough for two people to walk side by side, or at least three and one-half feet. Planting areas should be at least four feet, and eight feet if used for screening. The flower beds should be wide enough to permit the use of enough flowers to secure a succession

of bloom. Seats should be at least fifteen inches wide, four feet long and fourteen inches from the ground. There should be the correct proportions between the riser and the tread in the steps. The plants used must not only give the effect desired, but must grow. These, and many other details are the requirements that are to determine the practical value of our design. The selection of plants for form and color, and the situation of all features so as to secure harmony in the final result is an esthetic requirement.

The question of formal and informal design is constantly being brought forward by the casual enthusiast, to be answered.

While oftentimes the success of a plan will depend upon the bringing of existing natural features such as trees into the formal area about the house, where the architectural features predominate, it does not follow that we should thrust our house plan down into the most wild and forest-like conditions. If the naturalistic conditions are such as to control absolutely the whole composition, and the arrangement of our garden is to secure the best enjoyment of these informal or naturalistic features, let us work along informal lines, but if our problem concerns itself with a garden that is to be an extension of the house plan, and the purpose is to secure the greatest amount of use of the space, we should proceed accordingly.

In the planning of camps and forest lodges we often try to keep the surroundings exactly as existing, because of the reason for locating the building thus. The surroundings in this case are entirely informal and natural and not something that we have planned. On the other hand, the bringing in of woodland conditions into our dooryards and trying to produce something that is unnatural from the start is not design. In the case of the camps or lodges we are using architecture as an accessory to the life in the woods, in the house amid the city conditions the house, or architecture, should be the controlling element. The first is landscape, the second, architecture, and the two are not "landscape architecture."

The building of a garden as a thing in itself is a different problem. Here we can have some special features that will be characteristic, and we may have a naturalistic or wild garden that will not pretend to be a part of the house plan, but a separate unit. On a large estate it is

often desirable to provide a garden of this type, but we do not try to have it a part of the whole scheme. Thus, we see that the location of our garden is the important thing in determining the whole scheme.

The house plan itself is formal, in that the lines are straight or regular curves, and one of the purposes of the garden is to connect the house with the grounds. This formal area about the house is to act as the frame of our picture. This, then, should first of all, be in keeping with the architectural character of the building. It is generally admitted that we should do something here to tie the building to the grounds, and by keeping the architectural character of the plan we are sure to bring unity of style into our design. We do not want our garden to merge gradually into the country beyond, but to form a transition from pure architectural design to the naturalistic surroundings.

This area should first of all show that study has been given to the securing of the best use of the available space, with the greatest degree of privacy, by being screened from the outer world. We should not try here to imitate the unnatural effect of wild nature, but should frankly show that we are in the house plan itself. We do not want our guests to believe that they are walking in the forest, but that they are in a part of the grounds designed to be used as the house itself.

The tendency to neglect design and allow the representation of some particular style or feature to become the end rather than the means, is a common fault of garden makers. By becoming too much interested in the arrangement of the garden features and accessories or trying to produce a natural effect, the artist loses sight of the fundamental idea. A garden depending upon a single feature because it is expensive or has beautiful flowers, fruits for the birds, or a pleasing sky line will soon become tiresome because of the monotony of having the same idea ever before the mind. A popular song comes out, and it seems to us for a while to be the "best ever" produced, but after hearing it repeated many times we become tired of it and are glad to hear some composition, that while not "catchy," has the fundamental harmonies as a basis of its design and arrangement.

Composition means the working out of the structural basis of design and is entirely independent of the materials used. A statement that composition is the placing together of parts to produce a whole



Fig. 4—To be successful, every garden must first afford pleasure

does not mean much to us unless we understand the materials with which we are working and can picture to ourselves the final result. We must not only be able to arrange, but must be able to select. We must select the materials best suited to secure the desired effect and then arrange them in such a way as to produce by the actual direction of the lines and the location of the masses or spaces, in our garden, a pleasurable impression upon the esthetic sense of our beholders. This effect of the final result then is produced by the use of our materials in a practical way to secure an esthetic result. We are working then to secure beauty first of all, in our design, but not at the expense of the practical.

CHAPTER III

TYPES OF GARDENS

THE object of the study of house and garden design should be first of all to secure such an arrangement of the plan as to express the use of the building and its surroundings. One useful thing is better than many useless ones. The first use of the word "garden" was to designate an enclosed space which was one of three types; the court garden, the garden type, and the villa type. The present day garden may be defined as such an arrangement of the ground immediately surrounding the house as to secure the best comforts for entertaining guests and enjoying out-of-door life.

The *court garden* was really a part of the house, an open space in the center of the building. The use of the enclosed space for gardening came after the space was provided. The garden was not thought of first, then the house built around it. The primary object of this garden was to furnish light and air for the rooms of the house and aid in circulation. In the Pompeian house the only windows were those about this open court. In the working out of the design for this type the emphasis will be architectural,—we cannot get away from formality and we do not want to. Court gardens are used now to quite an extent for much the same reason as the early builders used them. This small space besides being used for circulation between different parts of the house, served as a garden area. The well or fountain head would be located in the center and the surrounding walls used for vines and espaliered fruit trees. This type of garden is often found in modern buildings used for much the same purpose as in the early ones. A house recently built on the Atlantic coast has been most successfully designed with a court garden as a central feature. The wildest type of natural conditions come up to the outside walls of the house and, in the center, sheltered from the winds and entirely in keeping with the architectural lines of the house, lies the court garden.



Fig. 5—A garden vista showing a pleasing arrangement of architectural features

The *garden type* was really the result of the court garden not being able to satisfy the needs of the family for garden space. A piece of ground some distance from the house is enclosed by a wall, and a garden arranged in the space. Examples of this type of garden were common in England during the time when castles were built as strongholds with little room for gardening. This garden was planned as a place to enjoy peace and to cultivate plants for which there was no room inside the castle walls, or moat. In this type of garden the emphasis may be either architectural or horticultural as the problem requires. These gardens are usually designed to fit a peculiar need. The "Weld Garden," at Brookline, Massachusetts, designed by Charles Platt, is a good example of this type of garden. No attempt was made to make it a part of the house plan, but a unit in itself. The public gardens or parks of today fill the same need,—a place to go and enjoy the things that one finds in nature.

The *villa type* has developed from the garden type. At first a summer house was built in the garden, located outside of the castle walls. This began to assume more and more the proportions of a house until the new type was developed and we have the villa type with the house and garden one composition. Because of the natural development in the early history of this type, the best examples are the ones first built, and because of the conditions under which they were designed, formal in treatment. The English country estate with its terrace and formal gardens near the house, forming a transition with the park and open lawn, is the best example of this type of development.

The country estate of today may be said to be a combination of the three types of garden: court, villa, and garden. The gardens of Italy are ever in our minds as ideal gardens of this type. There are two reasons for their constant praise in books and magazines. The first is that the enthusiast sees only the esthetic side, the charm of the gardens, while the real student sees first, perfection of their design both in their plans and the details, and second, that these are real gardens meant to be lived in. The accessories are not mere ornaments, but real furniture. The home life may be carried on in these out-of-door rooms as in the houses themselves. The walls are a necessary part of the design as they secure first, a definite area, and second, the first essential of any garden,—privacy.

We may have gardens then, in relation to the house, as a part of the house plan, or an extension of the house plan, a setting for the house, out-of-door rooms, a place to go for the enjoyment of some special features, or a garden in itself.

CHAPTER IV

USE OF GARDENS

IN considering the garden as a setting for the house or an extension of the house plan, an out-of-door room, the requirements that must be met with in the designing of the garden for these purposes are first,—that it must harmonize with the architectural lines of the house, must be a part of the house plan itself, and not a separate unit,—second, our garden must fit the needs of the people who are to use it. Climatic conditions have much to do with what features will bring the most comfort to the owners, for to be successful every garden must first give pleasure.

The garden of the far East was designed to be used as arbors or conservatories are in this country, rather than as places for exercise. From the standpoint of design, these gardens were almost perfect, in bringing, in the best possible way, the most desirable features within easy reach of the people who were to use the gardens. The object was to secure in the best possible way, relief from the discomforts that one would naturally find, shut up in a building in that climate. The idea was to arrange a sort of out-of-door room in which all the luxury of the house could be enjoyed without the discomforts of temperature. Trees were provided for shade from the sun, and, under them, seats were arranged upon which the people might sit inhaling the pleasant odors of the flowers, breathing the fresh air, cooled by the water in the pools, enjoying breezes and listening to the singing of the birds. This indolent recreation was more enjoyable than games of tennis or even walking. Whether we have tea lawns, arbors, flowering plants or bowling greens, croquet and tennis courts, swimming pools or garden theaters and special collections of plants will depend upon whether we desire to use the garden for rest, exercise or study.

The third and most important point from the outsider's point of view is that the garden must be adapted to the landscape conditions

surrounding it. An Italian garden in a New England climate will never be entirely satisfactory for a city home, if the owner is to be away during the summer. The marble garden accessories are not of value if packed away during the season the family are at home, nor are the exotic plants of value if they must be covered with burlap from November to May. An evergreen garden with suitable architectural features and plant material hardy in the climate is of more value and will give more pleasure and satisfaction.

To the visitor, a garden depends for its chief interest upon the first impression received. The importance of this cannot be over emphasized in the working out of the design. The first impression should be gladness that the garden has been built there, and that we are to enjoy it as a good picture. The first impression should not be that we are looking at something expensive, that the well-head came from Italy, or that the fountain is real marble. We should see the whole thing as one



Fig. 6—To a visitor, a garden depends for its chief interest upon the first impression received

composition. If there is an unusual view, it should be a part of the garden,—a fine painting in an out-of-door room. The seats should invite one to rest, and the flowers add life and color.

In a garden conceived in the organic sense, the ornamentation is a part of the ground plan and is the very frame work of the design. Any ornamentation that is added later is only a confession on the part of the designer of his lack of originality and understanding of the first principles of his art. Making the necessary features, the ornaments, as dominant features, is the real secret of success in design and the real solution of the problem.

One of the first rules given by Repton is that a garden should never be located between the observer and the view. A glaring formal garden full of special features and objects that in themselves fight for attention would not be a good foreground, but an informal planting with the plants arranged in such a way as to emphasize the view and still have interest in themselves, would be of great value to any scheme.

CHAPTER V

COLOR IN THE GARDEN

TO many, a garden means simply the intensive cultivation of a portion of the home grounds for the display of flowering plants.

The plants are not considered as a part of the real garden design, but simply as individual plants. The opportunity to secure a pleasing harmony of color by a careful study of the arrangement of all the features that go to make up the garden, has been lost. The first requisite of any garden is to have a color scheme that will harmonize with the fundamental design idea. If the emphasis of the garden is horticultural, then we must secure our interest by the use of plant color. If the emphasis is architectural, the plant color should be such as to give the predominance of interest to the architectural features, being often used as an accent.

One of the most important features of any problem in garden design, then, will be the selection and use of materials to secure a pleasing color composition. In a garden where the emphasis is horticultural, or plant material is used to secure the interest, the problem is almost one of color arrangement. While the arrangement of the plant material in any landscape problem is of the utmost importance because of the more intensive use of the area set aside for the garden, horticultural emphasis makes the color phase more difficult and at the same time, more important.

The real test of a garden will first be the general color harmony of the whole, then the juxtaposition of the several colors and lastly the quality of the colors themselves. A single color out of place will often ruin an otherwise successful color scheme. No result, however satisfying in other respects, will be successful if the color problem has not been carefully worked out. In the Italian gardens, we have the blue of the Italian sky used as the dominating color of the landscape problem. While these gardens may be said to lack strong contrasts of color

in the plant materials that have been used as large masses in their construction and embellishment, the bright blue of the sky overhead, and its reflection in the pools will ever make these gardens bright and cheerful.

In England, where the climatic conditions are unlike those of Italy, we have a much different type of material used. The color of the typical English gardens is secured by the use of flowering plants varieties in leaf, color, and turf. All plant materials used have more color and the garden often depends for its interest on this fact alone. The designer of these gardens may not have made color plans for these gardens, but unconsciously felt the existing natural influences.

After the color framework, or color setting, has been sketched out, the next question will be that of the color of the materials that are to be used to embellish or to furnish the garden. The materials of construction make up our room and we are now to select the furnishings. If it has been impossible to secure a satisfactory color basis, the problem will be to feature the materials used. These, to embellish the garden, are grouped as architectural, horticultural, and natural, or plant material. These are again grouped under two heads. The first of these are the practical, or the materials of construction, and the second, the esthetic, or those which embellish the design. The materials of construction may be either architectural or plant material. These are the ones used to build up the framework or to carry out the fundamental lines of the design. If plant material is used in this way, we must select such plants as will give the desired effect.

The materials used in a garden scheme are divided into two classes, the materials of construction, or the practical, and those used to embellish the garden, or the esthetic. This will include the walls, walks, steps, pavements, etc. If we are using materials such as stones that will be left in natural color, we are careful to select either the same color and kind of stone, as the architecture with which the garden is connected or some color that will harmonize with it. In many cases we are prevented because of the dominating materials of the buildings from introducing into our garden, a color feature in these materials. Materials like wood can often be made a feature by the use of paint or stains. The questions of color in these materials should be carefully considered

before we plan the other features of the garden, particularly if the emphasis is to be architectural.

Plant material may be used in two ways as regards the color plan of our garden design,—the first of these being to add color, and the second, to harmonize with the existing architectural features. For example, the use of plants to add color is found in the typical English gardens, and the use of plants to harmonize with the architecture is found in the gardens of Italy. Plant material can be used also to give an impression of quiet and stateliness, as illustrated by the use of plants in our cemeteries. Here evergreens are often the dominating type of the trees used, and add a sombre color to the scene. In the public gardens, quantities of bright colored flowers will give a spirit of gaiety and recreation.

Plant materials are classed as fixed, movable, permanent, temporary, evergreen, deciduous and seasonal. By fixed materials we mean the plant color that is used in the planting; and will remain from season to season as a permanent planting. Movable materials include the plants that are placed about the garden, such as tub plants, hanging baskets or flower boxes. Permanent colors are those that keep the same throughout the year. Temporary colors are those that last only a short time or for a season, and thus include the deciduous shrubs, flowers, fruit, leaves, and twigs.

The use of potted plants as an important part of the plant material is common in the Florentine garden. The variety of plants used depends upon the time of the year. The orangery is used as a reserve garden in this type of garden planting. This type of planting is of special value in the countries where the season for growing plants in the garden is short or the situation or light is not favorable for the production of the best results. In city gardens, because of lack of sun, smoke, limited space, lack of variety of plants, this is of special value. In small gardens, to avoid monotony caused by using one leaf color as a filler, or a single color of flowers, it makes a convenient way of changing at will the entire color scheme of the decorative planting. Foliage plants may even be featured in this way and thus an entire change made to flowering plants.

In a small garden the entire garden planting and environs may be varied in such a way as to secure pleasing variety throughout the

year; evergreen in winter, bulbs in spring, flowering plants in summer, and foliage plants in fall.

The use of temporary materials, both horticultural and architectural, to secure color in the garden, is one of the best ways to secure a good color scheme. A wide terrace may be of special value because it commands a fine view. In place of building a pergola or shelter over this, it is often a good plan to use temporary accessories to secure color, such as plants in tubs, bright awnings, garden seats. Many other features may be suggested by the landscape architect. The number, color, and general scale of these will depend upon the size of the garden, and the needs of the problem and the needs and taste of the home owner. A small garden that is to be used as a general decorative feature to be enjoyed from the rooms of the house during the most of the time, and then for occasional garden parties, will serve two purposes by this sort of an arrangement.

In ordinary garden planting we must depend for color upon the leaves and flowers. Fruit and twigs or autumn color do not count as masses, unless we use some evergreen materials as a background. In



Fig. 7—Often color can be secured by the use of potted plants and gayly colored awnings

large informal plantings, we can often depend upon the fruit and twig colors for short seasons, because we can use large quantities of the plants and have our groups used for this special color art, more as accents, being lost in the whole mass of planting during the season.

Horticultural material as to its use for securing color in the garden is grouped into two main groups, constructive and decorative. The use of plant material to bring out the constructive lines of the design is the most important of all uses of plants in garden design. The color here has to do almost entirely with the leaf color. The effect here may be bright or sombre. In the plant materials of the English garden, the use of variegated or unusual leaf colors is justified by the lack of sunshine. In the Italian garden planting, the use of leaf color of a lower value is justified because of the large amount of sunshine, and secures a more pleasing effect in the whole design. The problem then of the basic color plants in garden design, is one that should be solved by the conditions under which we are working, and not by theories as to native material or material of certain characteristics.

Plant material classified as to its durative value listed in the order of its importance, is as follows: trees, shrubs and vines, perennials, annuals, bedding and greenhouse plants. These plants can be grouped under two divisions as regards their permanence, first the temporary decorative material, greenhouse (exotic), annuals, and second, the more permanent materials, perennials, shrubs and vines, and trees. The use of these plants in our design will depend entirely upon the amount of color we want. It can be said that the more color we want, the more valuable are the temporary plants as to the place they will have in our color scheme. After we have provided for a good constructive use of our more permanent plants, these temporary plants are very important. The fault of using highly decorative plants without a proper background is one of the most serious of the present day garden designers.

In using herbaceous plants, it is very difficult to plan for a good color design and use a variety of color. The short time that a perennial is of value for its flowers and the attempt to provide for a succession of bloom, complicates the problem. Many garden designers feel that they have solved the problem if they succeed in selecting plants so as to secure a succession of bloom. Others pay attention to color only.



Fig. 8—Informal arrangement of plant masses about an extensive lawn area. A planting composition that gives a real "country" atmosphere

The color schemes should first be worked out and enough filler material provided to bring out the garden schemes and the plants having more special flower characteristics. The selection of two colors for a special garden, as a blue and yellow or an orange and blue garden, will not always be the best. It is a much better plan to use colors to secure accent, interest, distance, and other features. The size of the garden and the season that it is to be most used, will determine the number and amount of color plants that will secure the best results.

The growing of vines on frames is a good method of securing a particular leaf color that will keep in character with the design. These frames may be wire or lattice. The wire frames must be entirely covered, while the lattice ones are often decorative in themselves, both in design and color. One of the best vines to use for wood lattices is the clematis. The many flowering varieties of this plant give a good list from which to select and a succession of bloom may be secured by selecting those of the different groups as to time of bloom.

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